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DECORATIVE AND APPLIED ART OF THE KAZAKHS TARBAGATAI

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Abstract

With a capacity for active expression ethnic identity of the people, arts and crafts as condense of the national specific features of its historical development. Thus, on the arts and crafts of the Kazakhs from Tarbagatay need to understand that the art associated with the local way of life, and with the formation of environment for a particular ethnic group. Here is mentioned an area of artistic folk art, which was originally connected with the history of this nation, its customs, rituals and festive events, from the economic, commercial activity, with the construction of housing, making clothes, utensils, tools and ritual objects. This art was formed in the depths of the ethnic group, its principles and techniques passed down for centuries from generation to generation. The aim is a comprehensive description of the traditional arts and crafts of the Kazakhs from Tarbagatay of XIX - early XX centuries. The article also highlights the revival of the most valuable artistic traditions of the Kazakhs from Tarbagatay, which consists of decorative metal and wood carving.

Keywords: Applied art, crafts, decorative arts, Tarbagatay.

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1. Introduction.

In the late XIX and in the early XX centuries east Kazakhstan held an important strategic position. Through this region were diplomatic missions, scientific, military expeditions and caravans to the Kazakh steppe, Central Asia and China. As a result, the tradition of arts and crafts of the Kazakh people influenced by the effects of many Eurasian cultures and acquired its final shape at the same time with the development of the Kazakh ethnic group. Arts and crafts of Tarbagatay's Kazakhs had its own traditions and its own special technique of production, its ornamental motifs and colors, quite different from the works of applied art of other parts Kazakhstan. The study of a single historical and geographical area with its population and the characteristics of the traditional culture of

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life can significantly deepen the existing concepts and provide important additional arguments for understanding the nature of the Kazakh ethnic group.

2. Woodworking art.

Wooden products have long and very widely used in everyday life of Tarbagatay's Kazakhs. The reason is not only the availability of wood and ease of processing, but also the ease of this material is a quality essential for the nomad. Necessary tools for the farm productions made by wood. There are frame tent, tools, saddles, furniture, vehicles, utensils and etc.

Kazakh masters - woodcarvers managed engraving, triangular and round-notched, plane-carving. Craftsman had fixed workshop, which included a stove for steaming poles, trellises – “mor”, a machine for straightening and bending parts of the yurt – “tez”, drilling machine – “uski”. The instruments of masters were the tree hatchet (“shappa shot”), a set of bits (“kashau”), files (“ara”), rasps (“egeu”), knives (“pyshak”), etc. In view of the Kazakh ethnographer H.Argynbaev tools of Kazakh woodcarver included about 20 items (Argynbayev Kh., 1987, p. 76). Woodworkers were called by the people “agashusta”. However, there was a graduation for qualification. Masters who produced exquisite things called “kas sheber”, simple – “balta sheber”. Craftsmen who machined saddles were called “ershiler”, experts in manufacturing of yurta (felt house) was called ui agashshylary. The most talented craftsmen who created exquisite fine thread, awarded the epithet "agashtan tyyn tyygender" (weaves lace from wood).

Professional category of masters on manufacture of the wooden parts of the yurt uishi Kazakhs particularly appreciated. The wizard prepared timber and manufactured all parts of the yurt – “kerege” (sliding section of the base of the yurt), “uuk” (dome pole), “shanyrak” (circular pommel yurt), “sykylauyk esik” (double door with jamb) by him. For example, a yurt, made by master Nurysh admired many, and in the second half of the XIX century Kazakhs of Zaysan gave to son of Nicholas I. Academic A.Margulan and praised it as a real work of art (Margulan A., 1986, p. 95). In this region at the end of the XIX century and at the beginning of the XX century were the famous masters as Tayzhuma Shingirbaiuly and Omar Taizhumauly (Egizbayeva M.K., 2001, p. 133).

For daily needs, Kazakh masters of a single piece of wood made various dishes: vats to ferment and churning of milk (“kubi”), bowls of meat (“astau”) and kumys (“tegene”), cups (“saptayyak”, “tostagan”) for casting ladles kumys (Fig.1), shubat (“ozhau”, “shomysh”), a variety of dishes (“tabak”) (Fig.2), etc. These items were often decorated with various ornaments, inlaid with bone and silver.



Fig.1 “Tostagan”. Wood. Carving



Fig.2 “Tabak”. Wood. Early XX century. Museum of Semey

3. Blacksmithing and jewelry craft

Smithing of Kazakh population of Tarbagatay provided by objects of economic and residential use. Master blacksmith named ұста and specialists in the art of jewelry – “zerger”. Master the metal had a special workshop (“ustahana”).

A set of tools included: the anvil (“tos”) hammers (“balga”), rasps (“turpy”), files (“egeu”), and various irons, chisels (“shapky”) drill (“burgy”) awl (“biz”), etc. Blacksmiths made tools: sickles, spades, hoes, tools for craftsmen and hunters, various household utensils, pots, stands for stills, etc.

Kazakh national jewelry art ranged a special place in the history of the national culture, the origins of which go back to thousands years. Jewelry, as opposed to other types of Kazakh Applied Arts, had the character of domestic crafts and a professional nature, which determined the specifics of production (Masanov E.A., 1961, pp. 151-152).

It is important to note that the Kazakh jewelers – “zergers” is perfectly mastered complicated techniques of jewelry: cast in the forms of cold melting, stamping, engraving, embossing, graining, filigree, serrated, black oxide. The main product of jewelers were jewelry for women, which enjoyed great demand among all social strata, as determined not only by their aesthetic nature, but also a number of ritual and functional values associated with the customs, rituals, religious beliefs. As a material mostly used gold and silver, which is in the view of the Kazakhs possess cleaning, preserving and magical properties. For example, the decorations in the shape of a crescent or half-moon with a star were popular, maybe it's the influence of culture of the Muslim world, where the crescent and star are considered as a symbol of Islam. Bases of “uky ayak” was reposition of a silver owl claws modeled fork. Kazakhs revered as the “solar birds” - an owl, falcon, golden eagle. The claws of birds recovering in silver worn as pendants, and was sewn to the cap of children for preventing the evil eye.

Complex decorations for men include: “kumis belbeu” – front inlaid belt (Fig.3), “shytyrly belbeu” – sewed belt with decorative elements, “kemer beldik” – patterned belt with small and large parts sewed clasps, “kise beldik” – hunting belt, “morli zhuzik” – rings, and various types of knives with a refined decorative design (Tokhtabayeva Sh. 2005, pp. 83-84).



Fig.3 “Kumis belbeu” – front inlaid belt

Masters-zergers of Tarbagatay forged and cast in molds women's jewelry - bracelets, earrings, rings, necklaces, silver-plated plaque for overhead belts, details of women's headwear, temporal suspension. The greatest varieties in technique are different bracelets (“bylezik”) (Fig.4). They were cut out of the silver plates, wove of silver wire, perform the method blast. Bracelets often were with a sling connecting with rings. Favorite decorations of women were earrings (“syrga”) and all kazakhs were it. Holiday decorations were large, complex earrings, which was sometimes so severe that tying them to the hair. Great demand was for multiple rings (“sakina”, “zhuzik”). Widespread was for clothing decoration: various fasteners (“kaptyrma”, “kapsyrma”) (Fig.5), buttons of different forms (“tuyme”), and patterned metal plates (“tana”), etc.



Fig.4 “Bylezik”



Fig.5 “Kapsyrma

Year by year jewelry of adult women became more modest. Rings and bracelets she wore to a ripe old age, it was thought that the food cooked by woman who has no silver on hands is unclean.

4. Conclusion.

Kazakh traditional arts and crafts are different with forms of resistance and content. Ethnic peculiarities of perception the world, a set of spiritual values and aesthetic criteria fostered of artistic norms.

Jewelry stand of Tarbagatay presence of inserts stones and glass, many particular forms an elongated by silhouette and an abundance of suspension. In the twentieth century jewelry Art of Kazakhs experienced a decline due to the political and socio-economic characteristics of the Soviet era decreased the number of orders, there is no access to raw materials - precious metals and stones. Disrupted the continuity of the craft broadcast technology, punctuated by the dynasty of artists.

At present, as it is shown by the copyright material of field research, items of folk arts and crafts can be found only in museums. However, in terms of the sovereign Kazakhstan, in recent years there has been increasing interest in their roots, to their traditions. In this aspect of folk arts and crafts are important for the revival of the traditional methods of making items of Kazakh crafts. Definite contribution to the preservation and restoration of the traditions of folk arts and crafts made by the Kazakhs who have returned to their historic homeland from China and Mongolia.

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